

# **Dominant Ninth Harmonies in the 19th Century: A Gallery of Simple Examples Drawn from the Dance and Theater Repertoires**

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## **Abstract:**

In European music, freer treatment of the sixth and seventh scale degrees in the major key encouraged the use of independent V<sub>9</sub> chords, which appear already early in the nineteenth century, are common by the mid-1830s, and are important to the process by which the hegemony of eighteenth-century compositional, improvisational, and pedagogical practices were broken down. This essay provides multiple examples of the clearest instances of the V<sub>9</sub> as a harmony in direct and indirect resolutions.

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## Introduction

In my essay [Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert](#) (2016), I described and provided examples for categories identified by Jeremy Day-O'Connell as treatments of scale degree 6 in the major key in the nineteenth century. There is no question that ^6 is the focus of changes, especially in the first half of the century. As Day-O'Connell describes the evolution away from classical practice, ^6 was routinely treated as an appoggiatura or suspension, resolving to ^5:

[Scale degree] ^6 became a veritable hallmark of the salon and ballroom styles; waltzes of Chopin and Strauss are peppered with these characteristic appoggiaturas on ^6 (over both I and V<sub>7</sub>), no doubt harking back to the spirit of folk-dance and the world of Schubert's Ländler—but an eventual resolution to ^5 does occur. (45)

On occasion the appoggiatura was “accidentally” resolved directly over another chord or was held so long that the resolution either didn't occur at all or was pretty much irrelevant, musically and expressively: “Nineteenth-century composers' seeming infatuation with ^6 [powered] the evolution from ^6–^5 appoggiaturas to the use of additive harmony” (46).<sup>1</sup>

... and, I will add, to the independent V<sub>9</sub> harmony. This essay offers a set of the clearest, most straightforward examples of the V<sub>9</sub> as a harmony, that is, as a member of a progression, not a vertical sonority explained by other means or even an accident of melodic shapes.<sup>2</sup> The examples are drawn from the repertoires of music for dance (including related recital and domestic musics) and for the theater, these repertoires being the richest in all manner of treatments of pitches in the upper tetrachord of the major key.

The essay has four parts, the principal sections being the first two: direct resolutions in Part 1, indirect resolutions in Part 2. Ordering is alphabetical by composer or arranger, not chronological by composition or publication date, because once the figures associated with the dominant ninth, as chord or as harmony, were established, the practice remained consistent through about 1890, when the most dramatic changes occurred in many aspects of music-compositional practice.

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<sup>1</sup> In this paragraph I have quoted material from *Scale Degree ^6 in the 19th Century*. Note also that I cite Day-O'Connell's article ("The Rise of ^6 in the Nineteenth Century," *Music Theory Spectrum* 24/1 [2002]: 35-67) rather than chapter 1 of his book, *Pentatonicism from the Eighteenth Century to Debussy* (Rochester, NY: University of Rochester Press, 2007).

<sup>2</sup> See also my blog *On the Dominant Ninth Chord* ([link](#)) .



I distinguish between direct and indirect resolutions of the V<sub>9</sub> harmony. At (a) below, a melody is shown with the typical early nineteenth-century Laendler accompaniment. At (b) is the commonplace figure where a two-bar idea over the dominant is repeated (and slightly adjusted) over the tonic. The same notes, A<sub>5</sub>-G<sub>5</sub>, are 9-8 over the dominant bass, then 6-5 over the tonic bass. At (c) is what I call a *direct resolution*, where the ninth (A<sub>5</sub>) moves to the tonic's fifth (G<sub>5</sub>) without an intervening note. At (d), is an *indirect resolution*, or what I call informally an "almost direct resolution," where the repetition of the two-bar idea sets up a pattern such that F<sub>5</sub> in bar 1 can be heard to resolve to E<sub>5</sub> in bar 3 and A<sub>5</sub> in bar 2 to G<sub>5</sub> in bar 4.

The image displays four musical examples, labeled (a) through (d), illustrating different resolutions of the V<sub>9</sub> chord in 3/4 time. Each example consists of a melody line (treble clef) and a bass line (bass clef).

- (a)** Shows a melody with a 9-8 interval over the dominant bass. The bass line features a 9-8 interval.
- (b)** Shows a two-bar idea repeated over the dominant and tonic. The bass line features a 9-8 interval in the first bar and a 6-5 interval in the second bar.
- (c)** Shows a direct resolution of the ninth to the fifth. The bass line features a 9-8 interval in the first bar.
- (d)** Shows an indirect resolution of the ninth to the fifth. The bass line features a 9-8 interval in the first bar.

Parts 3 and 4 of the essay are in the nature of appendices. Part 3 offers a few samples of the less common ascending resolution of the ninth in a V<sub>9</sub> harmony. Such figures may be found especially in music for dance (or performance music based on dance genres) and in theatrical music. I also provide links to essays in which I explore and document the phenomenon extensively. Part 4 is mainly theoretical, though with historical grounding: in it I discuss the chords often called "extended tertian chords." I show that this is not a homogeneous group, either in terms of the chords' origins or their uses.

## Part 1: Direct resolution of the V<sub>9</sub> harmony

Note: In Parts 1 & 2, I have only rarely included text annotations. Score excerpts are marked with arrows, boxes, or circles to identify relevant figures.

Henry Appy, *Elizabeth Polka* (1853)

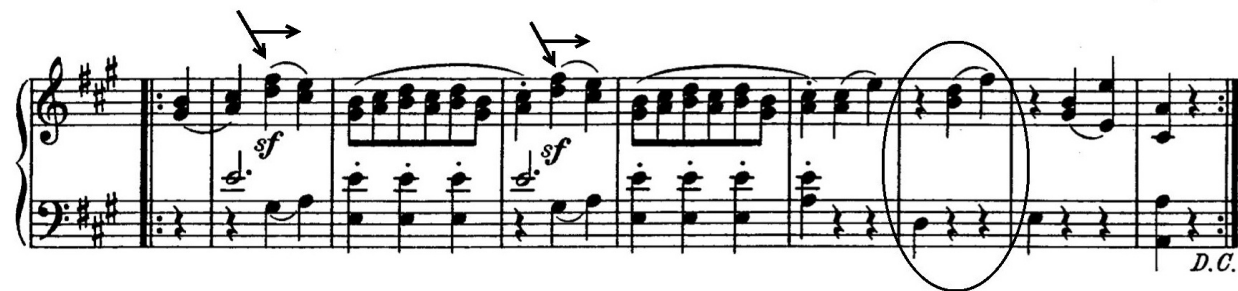
The musical score for *Elizabeth Polka* by Henry Appy (1853) is shown in two systems. The first system includes a treble staff and a bass staff. A box highlights a section of the music where the V<sub>9</sub> chord is used, marked with a forte (f) dynamic. The music features triplets and a direct resolution of the V<sub>9</sub> harmony.

Entered according to Act of Congress A.D. 1853 by Balmer & Weber in the Clerk's Office of the Dist. Court of Mo:

W. P. Badger, *Union Polka* (*The Pascagoula Melodies*, n1) (1853)

The musical score for *Union Polka* by W. P. Badger (1853) is shown in two systems. The first system includes a treble staff and a bass staff. A box highlights a section of the music where the V<sub>9</sub> chord is used, marked with a forte (ff) dynamic. The music features triplets and a direct resolution of the V<sub>9</sub> harmony.

Beethoven, 12 deutsche Tänze, WoO8n2, trio (1795)



Brahms, *Liebeslieder*, op. 52n13 (1869)



Brahms, *Liebeslieder*, op. 65n10 (1869-74)



Chopin, Waltz, op. 42 (1840)

Chopin, Waltz, op. 64n1 (1846-47)

(a) & (b) motivic  $\wedge^6$  and a direct resolution in the beginning bars of the second strain.

Score for the opening and the beginning of the second strain. Several instances of the motivic  $\wedge 6$  resolving immediately within the V7 chord; direct resolution in the second strain.

**Molto vivace.**

*leggiere*

The musical score is written for piano in 3/4 time, key of B-flat major (three flats). It consists of four systems of music, each with a treble and bass staff. The first system is marked 'Molto vivace.' and 'leggiere'. The second system shows the beginning of the second strain. Arrows indicate specific chord resolutions and motivic patterns. The score includes various musical notations such as notes, rests, and chord symbols.

Josef Lanner, *Flora Walzer*, op. 33 (1829 or 1830)

№ 5.

(a) (b) (c) (d) (e1) (e2)

*p* *ff* *p*

Josef Lanner, *Redout Carneval Tänze*, op. 42 (1830)

(a) (b) (c) (d)

*pp* *f*

Lanner, *Alpen-Rosen Walzer*, op. 162 (1842)

**N<sup>o</sup> 3.**

Measures 1-8 of the first system. The melody is in the treble clef, and the bass line is in the bass clef. Dynamics include piano (*p*) and fortissimo (*ff*). A box highlights the V9 chord in measure 8.

**N<sup>o</sup> 4.**

Measures 9-16 of the second system. The melody is in the treble clef, and the bass line is in the bass clef. Dynamics include piano (*p*) and fortissimo (*ff*). A box highlights the V9 chord in measure 14.

Lanner, *Die Romantiker Walzer*, op. 167 (1842)

**4.**

Measures 1-6 of the third system. The melody is in the treble clef, and the bass line is in the bass clef. Dynamics include piano (*p*). Arrows point to the V9 chord in measure 3 and the V9 chord in measure 5.

**6.**

Measures 1-4 of the fourth system. The melody is in the treble clef, and the bass line is in the bass clef. A box highlights the V9 chord in measure 2.



Offenbach, *Orphée aux Enfers*, Finale (1858)

From a blog post, 3 June 2016 ([link](#)): Offenbach's "catalogue" of melodic figures

In correspondence, Jeremy Day-O'Connell asked what I thought of the V9 chord in the theme of the famous can-can (*Galop infernale*) from Offenbach's *Orpheus in the Underworld* (*Orphée aux Enfers* [first production 1858]). I took a look and found that, within a few seconds, that great genius of satirical operetta (*opéra bouffe*) packed in hints or realizations of many of the century's characteristic melodic treatments of scale degrees  $\wedge 2$  and  $\wedge 6$ .

Here they are:

The image displays a musical score for a piano accompaniment, likely from Offenbach's *Orphée aux Enfers*. The score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of music. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. Various melodic and harmonic figures are highlighted with labels and arrows:

- (a) points to the first measure of the first system, which contains a triad of F#, A, and C (labeled {13}).
- (b1) points to the second measure of the first system, which contains a dyad of A and B (labeled 9-8).
- (c) points to the third measure of the first system, which contains a triad of F#, A, and C (labeled 6-5).
- (b2) points to the fourth measure of the first system, which contains a dyad of A and B (labeled 9!).
- (d) points to the fifth measure of the first system, which contains a triad of F#, A, and C (labeled 9-8).
- (e1) points to the sixth measure of the first system, which contains a dyad of A and B (labeled 6-5).
- (e2) points to the first measure of the second system, which contains a triad of F#, A, and C (labeled 9-8).

At (a), a hint of what became the V<sub>13</sub> chord. At (b1),  $\wedge 2$  colors the tonic with a major second (as 9 in 9-8).

At (b2),  $\wedge 6$  colors the tonic triad, a hint of what shortly would become the ladd6 chord.

At (c),  $\wedge 6$  in its classical position as third of the subdominant triad.

At (d), a true dominant ninth chord. At (e1) and (e2), the alternation of 9-8 and 6-5 over tonic and dominant, a figure that is a cliché in the early waltz repertoire.

To establish at least a minimal context, I have reproduced the reduced score below. At (A) is the first strain, as above. At (B) is the second strain, at (c) the third, and at (D) the first vocal strain, probably the most familiar of them all.





(A) **All<sup>to</sup> mod<sup>to</sup>**  
**GALOP.** *W*  
*p*  
**Tutti.**

Musical notation for section (A). The piano part features a series of chords, while the bass part has a rhythmic pattern of eighth notes. The tempo and mood are indicated as 'All<sup>to</sup> mod<sup>to</sup> GALOP.' with a handwritten 'W' above it. The dynamics are marked 'p' and 'Tutti.'The first system of musical notation. The piano part has a melody with eighth notes and rests, while the bass part has a series of chords. The system ends with a repeat sign and first and second endings marked '1<sup>a</sup>' and '2<sup>a</sup>'.

(B) *ff*

Musical notation for section (B). The piano part has a melody with eighth notes and rests, while the bass part has a series of chords. The dynamic is marked 'ff'.

(C) *2<sup>a</sup>*

Musical notation for section (C). The piano part has a melody with eighth notes and rests, while the bass part has a series of chords. The system starts with a first ending marked '2<sup>a</sup>'.

(D) TOUS à l'UNISSON

*f* Ce bal est o-ri-gi-nal, D'un ga-lop in-fer-nal, Don-

- nons tous le si-gnal, Vi-ve le galop in-fer-nal!

Pechacek, 12 Laendler, n1 (1801)

C: V9 I < < <

Schubert, *Valses sentimentales*, D779n2 (1825)

Schubert, *Valses sentimentales*, D779n17

Schubert, *Original-Tänze*, D365n30 (1821)

Schubert, *Laendler*, D366n17

Schubert, *Wiener-Damen Laendler*, D734n5 (1826)



Schubert, *Wiener-Damen Laendler*, D734n16



Schubert, *Valses sentimentales*, D779n20



Schubert, *Deutsche Tänze*, D783n2 (1823-24)



Schubert, Laendler, D790n12 (1823)

musical score for Schubert's Laendler, D790n12 (1823). The score is in 3/4 time and D major. It consists of two systems. The first system has a treble staff with a melody featuring eighth-note patterns and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment, with dynamic markings *pp*, *cresc.*, and *f*.

William Schubert, arr., *Baden Baden Polka* (Three Favorite Polkas, n3) (1845)

musical score for William Schubert's arrangement of Baden Baden Polka. The score is in 2/4 time and D major. It features a treble staff with a complex melody and a bass staff with a simple accompaniment. The melody is marked with fingerings and includes a section circled in red.

Johann Strauss, jr., *Die jungen Wiener Walzer*, op. 7 (1845?)

n1, second strain:



n2, second strain:



Johann Strauss, jr., *Jugend-Träume Walzer*, op. 12 (1845)





Johann Strauss, jr., *Hopser Polka*, op. 28 (1846?)

**Polka.**

**Trio.**

The image displays two musical excerpts from Johann Strauss, jr.'s *Hopser Polka*, op. 28 (1846?). The first excerpt, labeled "Polka.", is in 2/4 time and features a piano accompaniment. The second excerpt, labeled "Trio.", is also in 2/4 time and features a piano accompaniment. Both excerpts are marked with a dynamic of *p* (piano) and *f* (forte) respectively. The musical notation includes treble and bass staves with various chords and melodic lines. A box highlights the first two measures of the Polka section, and another box highlights the first two measures of the Trio section.

Johann Strauss, jr., Polka 'Auf freiem Fusse,' Op. 345 (1871). See also my blog post about this polka: [link](#).



Johann Strauss, jr., *Champêtre*, polka-mazurka, op. 239 (1860)

**Polka-Mazurka.**

Musical score for Johann Strauss, jr., *Champêtre*, polka-mazurka, op. 239 (1860). The score is in 3/4 time, key of D major. It features a piano introduction with a V9 chord (F#9) in the right hand and a bass line. The main melody is in the right hand, and the bass line is in the left hand. The score includes a 'p' (piano) dynamic marking and a 'f' (forte) dynamic marking. A circled section of the melody is highlighted.



Johann Strauss, jr., *Hesperus polka*, op. 249 (1861)

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic marking. The second system includes a slur and a fermata over a melodic phrase in the right hand, with an arrow pointing to the end of the phrase. The third system continues the melodic and bass lines, featuring various musical notations such as slurs, fermatas, and dynamic markings.

Johann Strauss, jr., *An der schönen blauen Donau*, op. 314

This musical score illustrates various uses of the V9 chord in Johann Strauss, jr.'s *An der schönen blauen Donau*, op. 314. The score is divided into four systems, each showing a piano (p) or forte (f) section. The first system shows a V9 chord in the bass (circled) and a V4/3 chord in the treble. The second system shows a V9 chord in the bass (circled) and a Iadd6 chord in the treble. The third system shows a I6 chord in the bass (circled) and a ii 6/5 chord in the treble. The fourth system shows a V7 chord in the bass (circled) and a I chord in the treble. The score includes various musical notations such as dynamics (p, f), articulation (accents), and chord symbols (V9, V4/3, Iadd6, I6, ii 6/5, V7, I).

Johann Strauss, jr., *Geschichten aus dem Wiener-Wald*, op. 325

This musical score illustrates the use of the V9 chord in Johann Strauss, jr.'s *Geschichten aus dem Wiener-Wald*, op. 325. The score is divided into two systems. The first system shows a V9 chord in the bass (circled) and a I chord in the treble. The second system shows a V9 chord in the bass (circled) and a I chord in the treble. The score includes various musical notations such as dynamics (p, f), articulation (accents), and chord symbols (V9, I).



Strauss, *Die Fledermaus* n5, Act I Finale, "Herr, was dächten Sie von mir" (1874). See also my essay on this operetta: [link](#).

Alfred and Rosalinde's duo "Trinklied" is in the Act 1 finale. After it the jailor Frank enters and a comic scena ensues in which Alfred continues to sing phrases of the "Trinklied" while Frank attaches his own meaning to them. He mistakes Alfred for Rosalinde's husband Eisenstein, she realizes what is happening and, wanting to get rid of Alfred, claims he is in fact Eisenstein. Her strophic song "Mein Herr, was dächten Sie von mir" elaborates on this ruse ("How could you imagine I would be here with anyone other than my husband? Etc."). See the opening below. Strauss often uses polkas for happy moods, but sometimes for irony or, as here, for a series of comic double entendres. (The polka I am referring to is the original type from the 1840s, known in the second half of the 19th century as the *polka française*, or a slower tempo polka. The music of the *polka schnell*, in a fast tempo, is barely distinguishable from a galop.)



Johann Strauss, sr., *Die Adepten*, Op. 216 (1848)

№ 5.

*p*

*f*

Johann Strauss, sr., *Wiener Kreuzer Polka*, op. 220 (1848)

Polka.

*p*

Johann Strauss, sr., *Damen Souvenir Polka*, op. 236 (1848)

Polka.

*p*

Johann Strauss, sr., *Exeter Polka*, op. 249 (1849)

The musical score for Johann Strauss, sr., *Exeter Polka*, op. 249 (1849) is presented in two systems. The first system is a piano introduction marked 'Trio.' and 'p'. It features a V9 chord in the right hand and a bass line. The second system continues the piano introduction. The third system shows the piano introduction ending with a repeat sign.

Wagner, *Tannhäuser*, Prelude to Act II (1845; 1860-61)

The musical score for Wagner, *Tannhäuser*, Prelude to Act II (1845; 1860-61) is presented in two systems. The first system is a piano introduction marked 'Allegro.' and 'p cresc. 6.'. It features a V9 chord in the right hand and a bass line. The second system continues the piano introduction. The third system shows the piano introduction ending with a repeat sign. Below the score, there are labels 'G: I' and 'V9' with arrows pointing to specific measures.

Waldteufel, *Myosotis*, op. 101n3 (c. 1865)

The musical score is for Waldteufel's *Myosotis*, op. 101n3 (c. 1865). It is written in G major (one sharp) and 3/4 time. The score consists of three systems of piano accompaniment.

The first system shows the beginning of the piece. The right hand has a treble clef and the left hand has a bass clef. The key signature is one sharp (F#). The tempo/mood is marked *Amabile*. The first measure of the right hand is marked *p* (piano).

The second system shows the main melody. The right hand has a treble clef and the left hand has a bass clef. The key signature is one sharp (F#). The melody is marked with a slur and a fermata. The first measure of the right hand is marked *p* (piano). The first measure of the left hand is marked *f* (forte).

The third system shows the first and second endings. The right hand has a treble clef and the left hand has a bass clef. The key signature is one sharp (F#). The first ending is marked *f* (forte) and the second ending is marked *p* (piano). The first ending leads to the second ending, which ends with a double bar line.

## Part 2: Indirect resolution of the V<sub>9</sub> harmony

Note: In Parts 1 & 2, I have only rarely included text annotations. Score excerpts are marked with arrows, boxes, or circles to identify relevant figures.

Allen Dodworth, *Very Best Polka* (1850)

The musical score excerpt for Allen Dodworth's *Very Best Polka* (1850) is in 2/4 time and B-flat major. It shows a piano introduction. A box highlights a V<sub>9</sub> chord in the bass staff, which resolves indirectly to the next chord. The treble staff has a melodic line with slurs and accents.

Josef Lanner, *Redout Carneval Tänze*, op. 42 (1830)

The musical score excerpt for Josef Lanner's *Redout Carneval Tänze*, op. 42 (1830) is in 3/4 time and D major. It shows a piano introduction. Two boxes, labeled (a) and (b), highlight V<sub>9</sub> chords in the treble staff, which resolve indirectly to the next chord. The bass staff has a steady accompaniment.

Schubert, Original-Tänze, D365n1 (1821)

Nº 1.

The score shows a piano piece in 3/4 time, key of B-flat major. The right hand has a melodic line with a V9 chord (F7) circled and labeled with an arrow pointing to the next measure, indicating a resolution. The left hand provides a steady bass accompaniment.

Schubert, Original-Tänze, D365n13

Nº 13.

The score shows a piano piece in 3/4 time, key of B-flat major. The right hand has a melodic line with a V9 chord (F7) circled and labeled with an arrow pointing to the next measure, indicating a resolution. The left hand provides a steady bass accompaniment.

William Schubert, arr., *Charlotte Grist Polka* (Three Favorite Polkas, n1) (1845)

Charlotte Grist Polka.

The score shows a piano piece in 2/4 time, key of D major. The right hand has a melodic line with a V9 chord (F7) circled and labeled with an arrow pointing to the next measure, indicating a resolution. The left hand provides a steady bass accompaniment.



Johann Strauss, jr., *Jux Polka*, op. 17 (1845?)

The musical score for *Jux Polka* is in 2/4 time. The piano part features a series of chords, with a box highlighting a specific measure. The melody is in the treble clef, and the piano part is in the bass clef. The dynamics range from piano (p) to forte (f).

Johann Strauss, jr., *Fidelen Polka*, op. 26 (1846?)

The musical score for *Fidelen Polka* is in 2/4 time. The Trio section is marked with a piano (p) dynamic. The score is in 2/4 time. A box highlights a specific measure in the piano part. The melody is in the treble clef, and the piano part is in the bass clef.

Johann Strauss, jr., *Demolirer Polka*, op. 269 (1849?)

The musical score for *Demolirer Polka* is in 2/4 time. The Trio section is marked with a piano (p) dynamic. The score is in 2/4 time. A box highlights a specific measure in the piano part. The melody is in the treble clef, and the piano part is in the bass clef.

Johann Strauss, sr., "Heiter auch in ernster Zeit," op48n1 (1832)

Walzer  
Nº 1.

The musical score for "Walzer Nº 1" is in 3/4 time and G major. It begins with a piano introduction marked 'p'. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a bass line of eighth notes. The score is marked with 'p' and 'mf' dynamics. Arrows indicate the V9 chord in the right hand and the bass line in the left hand.

Johann Strauss, sr., "Heiter auch in ernster Zeit," op48n2 (1832)

Nº 2.

The musical score for "Walzer Nº 2" is in 3/4 time and G major. It begins with a piano introduction marked 'p'. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a bass line of eighth notes. The score is marked with 'p' and 'mf' dynamics. Arrows indicate the V9 chord in the right hand and the bass line in the left hand.

Johann Strauss, sr., *Rosa Walzer*, op. 76n4 (c. 1834)

The musical score for "Rosa Walzer" is in 3/4 time and G major. It begins with a piano introduction marked 'p dol.'. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a bass line of eighth notes. The score is marked with 'p dol.' dynamics. Arrows indicate the V9 chord in the right hand and the bass line in the left hand.

Johann Strauss, sr., *Rosen-Blätter*, op. 115n1 (1840)

**Nº 1.**  
**Walzer.**

The musical score for 'Rosen-Blätter' is in 3/4 time and B-flat major. It begins with a piano (p) dynamic. The right hand features a melodic line with many beamed sixteenth notes. The left hand provides a bass line with chords. A slur with an arrow points to a sequence of chords in the right hand.

Johann Strauss, sr., *Die Schwalben*, op. 208n3 (1847)

**Nº 3.**

The musical score for 'Die Schwalben' is in 2/4 time and D major. It begins with a piano (p) dynamic. The right hand features a melodic line with many beamed sixteenth notes. The left hand provides a bass line with chords. A slur with an arrow points to a sequence of chords in the right hand.

Johann Strauss, sr., *Damen Souvenir Polka*, op. 236 (1848)

**Trio.**

The musical score for 'Damen Souvenir Polka' is in 2/4 time and B-flat major. It begins with a piano (p) dynamic. The right hand features a melodic line with many beamed sixteenth notes. The left hand provides a bass line with chords. A slur with an arrow points to a sequence of chords in the right hand.

Johann Strauss, sr., *Frederika Polka*, op. 239 (1848)



Emile Waldteufel, *Toujours ou Jamais*, op. 156n<sub>3</sub> (1877)

The image shows a musical score for Emile Waldteufel's *Toujours ou Jamais*, op. 156n<sub>3</sub> (1877). The score is in 2/4 time and the key of D major. The first system shows the melody in the treble staff and the accompaniment in the bass staff. The second system shows the melody in the treble staff and the accompaniment in the bass staff. The first measure of the second system is marked "con grazia".

### Part 3: Ascending figures from the ninth of the V9 harmony

Allen Dodworth, arr., *Princess Helena's Polka* (1847)

22

(1)  $p$  *cresc.*  $f$   $p$  *cresc.*  $f$

^5 ^6 ^7 ^8

(2) (3) (4)

$f$

The score for 'Princess Helena's Polka' features a series of ascending figures from the ninth of the V9 harmony. The first system, starting at measure 22, shows a piano ( $p$ ) introduction with a crescendo (*cresc.*) leading to a forte ( $f$ ) section. The melody is marked with accents (^) on the 5th, 6th, 7th, and 8th notes. The second system continues with four measures labeled (2), (3), and (4), each featuring a forte ( $f$ ) dynamic and a crescendo.

Johann Strauss, jr., *Fidelen Polka*, op. 26 (1846?)

1

2

2'

$f$   $p$   $f$

The score for 'Fidelen Polka' features a series of ascending figures from the ninth of the V9 harmony. The first system, starting at measure 1, shows a forte ( $f$ ) introduction with a crescendo (*cresc.*) leading to a piano ( $p$ ) section. The melody is marked with accents (^) on the 5th, 6th, 7th, and 8th notes. The second system continues with four measures labeled 1, 2, 2', and 3, each featuring a forte ( $f$ ) dynamic and a crescendo.

Johann Strauss, jr., *Künstlerleben*, op. 316n3 (1867)

Trill (tr) and first ending (1. ending) are indicated in the score.

Strauss, sr., *Josephstädter-Tänze*, op. 23 (1829)

^5 ————— (^6) ^6^7^8      ^5 ————— (^6) ^6^7^8

Nº 1.

First ending (1. ending) is indicated in the score.

Strauss, sr., *Rosa Walzer*, op. 76n5 (c. 1834)

First ending (1. ending) and second ending (2da) are indicated in the score.

For additional examples of ascending cadence gestures, a certain percentage of which involve  $\wedge 6$  and the dominant ninth harmony, see:

Neumeyer, David. 2017. [A Gallery of Simple Examples of Extended Rising Melodic Shapes, Volume 2](#)

This second installment of direct, cleanly formed rising lines offers examples from a variety of sources, ranging from a short early seventeenth century choral piece to Prokofiev's Classical Symphony, and from Scottish fiddle tunes to Victor Herbert operettas.

Neumeyer, David. 2017. [A Gallery of Simple Examples of Extended Rising Melodic Shapes](#)

Prevailing stereotypes of formal cadences and arch-shaped melodies were especially strong in the eighteenth century, but they did not prevent European musicians from occasionally introducing rising melodic figures into cadences and sometimes connecting those figures abstractly in lines with focal notes earlier in a composition. This essay presents a few of the most direct, cleanly formed examples.

Neumeyer, David. 2016. [Scale Degree  \$\wedge 6\$  in the 19th Century: Ländler and Waltzes from Schubert to Herbert](#)

Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the nineteenth century: (1) classical  $\wedge 6$ ; (2) pastoral  $\wedge 6$ ; and (3) non-classical  $\wedge 6$ . This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly 1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.

Neumeyer, David. 2016. [Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century.](#)

Cadences are formulaic gestures of closure and temporal articulation in music. Although in the minority, rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s.

Neumeyer, David. 2015. [Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay.](#)

This essay provides background on dance in the nineteenth century and then focuses on characteristic figures in the polka, especially those linked to rising cadence gestures. The polka became a popular social dance very quickly in the early 1840s. Its music was the first to introduce rising melodic frames and cadence gestures as common features. This essay provides a series of examples with commentary. Most pieces come from the 1840s and early 1850s. Variants of the polka—polka-mazurka, polka française, and polka schnell—are also discussed and illustrated.

## Part 4: The dominant seventh, ninth, eleventh, and thirteenth

At (a) in Example 1 below: “extended tertian chords” above a dominant bass in C major. At (b), some common voicings of these chords. From this it is already clear that “extended tertian” is a poor term, as the chords are not voiced entire, as a stack of thirds; in the 11th and 13th some intermediate notes are dropped, which suggests a different derivation for those chords.

At (c<sub>1</sub>) – (c<sub>3</sub>): the historical derivation of the V<sub>7</sub> chord from a passing tone (this was accomplished in the course of the 17th century, in part due to new figures of melodic expression, in part to pressure from figured bass practice and its pedagogy). At (c<sub>4</sub>), the complete V<sub>7</sub> chord that was lacking in (c<sub>3</sub>) is corrected, but at the expense of an incomplete tonic. At (c<sub>5</sub>), the typical “kludge” in four voices that drops the leading tone to the fifth scale degree in order to have a complete tonic triad. At (d), the inversions of the V<sub>7</sub> chord.

Example 1:

Example 1 consists of two staves of musical notation in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The notation is divided into several groups labeled (a) through (d).  
Group (a) shows four measures of chords above a constant bass note of G (the dominant). The chords are: C major triad (C-E-G), C major triad with a raised fourth (C-E-F#-G), C major triad with a raised fifth (C-E-G-A), and C major triad with a raised sixth (C-E-G-B).  
Group (b) shows four measures of chords above a constant bass note of G. The chords are: C major triad with a raised fourth (C-E-F#-G), C major triad with a raised fifth (C-E-G-A), C major triad with a raised sixth (C-E-G-B), and C major triad with a raised seventh (C-E-G-B-A).  
Group (c<sub>1</sub>) through (c<sub>3</sub>) shows three measures of chords above a constant bass note of G. The chords are: C major triad with a raised fourth (C-E-F#-G), C major triad with a raised fifth (C-E-G-A), and C major triad with a raised sixth (C-E-G-B).  
Group (c<sub>4</sub>) shows one measure of a C major triad (C-E-G) above a constant bass note of G.  
Group (c<sub>5</sub>) shows one measure of a C major triad (C-E-G) above a constant bass note of G.  
Group (d) shows four measures of chords above a constant bass note of G. The chords are: C major triad with a raised fourth (C-E-F#-G), C major triad with a raised fifth (C-E-G-A), C major triad with a raised sixth (C-E-G-B), and C major triad with a raised seventh (C-E-G-B-A).

At (a<sub>1</sub>), (a<sub>2</sub>), and (b) in Example 2 below: a derivation of the dominant ninth parallel to that for the seventh chord shown in Example 1, (c<sub>1</sub>) – (c<sub>3</sub>) above. Although this figure does occur in the first half of the 19th century, the derivation at (c<sub>1</sub>) – (d) in Example 2 is equally correct based on historical practices where  $\hat{6}$  over the dominant is treated as an appoggiatura/incomplete neighbor note. Indeed, this second derivation will be more commonly found in music of the period.

At (e), two inversions, neither of which is very satisfactory. In the first case, the loss of the root G as bass creates an odd cluster F<sub>5</sub>-G<sub>5</sub>-A<sub>5</sub>, such that one can more easily hear this as a colored version of the vii<sup>o</sup>7 chord (bass and root B<sub>4</sub>). In the second case, the situation only becomes worse with the four-note cluster. At (f), it is clear that, unlike the V<sub>7</sub> chord, the V<sub>9</sub> is limited in its inversion possibilities, and they rely heavily on voicings. In all three cases at (f), registral separation of the triadic and non-triadic elements



Example 2:

Example 2 displays two staves of musical notation. The first staff contains four measures labeled (a1), (a2), (b), and (c1). The second staff contains seven measures labeled (c2), (d), (e), (f), (g1), and (g2). Each measure shows a specific voicing of a V<sub>9</sub> chord, with notes and stems clearly indicated. The notation includes various accidentals and rests to define the chord structure in each case.

makes all the difference (the only instance of an inverted V<sub>9</sub> in this essay was in MacDowell's "To a Wild Rose"). Note, however, that the first inversion (f, second case) needs careful definition if it is not to be heard as or turn into the vii<sup>o</sup>7 (f, third case), a chord that was already familiar in the early 18th century.

At (g<sub>1</sub>), the figure (d) is repeated. Compare with (g<sub>2</sub>), which shows that the V<sub>9</sub> chord can be successfully defined with as few as three voices.

At (a) in Example 3 below, the first case is the hypothetical but unusable V<sub>11</sub> from earlier; the eleventh C<sub>6</sub> substitutes for (or displaces) the leading tone (here, B<sub>5</sub>); removing B<sub>5</sub>, then, gives the second case and its tonic resolution. In this requirement for substitution rather than addition, the V<sub>11</sub> is like the V<sub>13</sub>—both are derived differently than are the V<sub>7</sub> and V<sub>9</sub> chords.

The V<sub>11</sub> contains three perfect fifths—G<sub>3</sub>-D<sub>5</sub>, D<sub>5</sub>-A<sub>5</sub>, and F<sub>5</sub>-C<sub>6</sub>—and therefore requires careful attention in traditional voice-leading situations. Two common four-voice solutions are shown in (b<sub>1</sub>) and (b<sub>2</sub>). Surprisingly, the V<sub>11</sub> chord can still be successfully realized in three voices, as at (b<sub>3</sub>). Because of its several fifths, the V<sub>11</sub> cannot be inverted without evoking different chords and chord roots—as a D minor minor seventh chord in the second case at (c), or as an F major add<sub>6</sub> in the third case.

A common cadence after about 1860 shows the substitution plainly: at (d) is what Jeremy Day-O'Connell calls a <sup>^</sup>6-<sup>^</sup>8 cadence (see citation in the introduction above).

Example 3:

Example 3 displays two staves of musical notation. The first staff contains six measures labeled (a), (b1), (b2), (b3), (c), and (d). Each measure shows a specific voicing of a V<sub>11</sub> chord, with notes and stems clearly indicated. The notation includes various accidentals and rests to define the chord structure in each case.

The V<sub>13</sub> as a full set of stacked thirds would produce the absurd situation where all seven major-scale notes are present. Even with the deletion of the third B<sub>3</sub>, as in the V<sub>11</sub> chord, there are still six chord tones, and although not impossible in musical practice—as at (a) in Example 4 below—the historical derivation was from substitution, so at (b) D<sub>4</sub> is also deleted because E<sub>5</sub> has replaced it. Note that the voice leading of this five-note chord is very easily managed. The four-voice version at (c) plainly shows the substitution, as do (f) and (g).

At (d) and (e), note that the upper-voice elements in the subdominant (S) and dominant (D) chords of a full harmonic cadence can blend into each other when the V<sub>11</sub> or V<sub>13</sub> is used.

Example 4:

Example 4 displays seven musical examples (a) through (g) illustrating the V<sub>11</sub> and V<sub>13</sub> chords and their voice leading. The notation is presented on a single staff with a treble clef and a key signature of one flat (B-flat).

- (a) V<sub>11</sub> chord (F<sub>4</sub> major): F<sub>4</sub> (root), A<sub>4</sub> (third), C<sub>5</sub> (fifth), B<sub>3</sub> (seventh).
- (b) V<sub>13</sub> chord (F<sub>4</sub> major): F<sub>4</sub> (root), A<sub>4</sub> (third), C<sub>5</sub> (fifth), E<sub>5</sub> (ninth), B<sub>3</sub> (seventh). The B<sub>3</sub> is replaced by E<sub>5</sub>.
- (c) Four-voice version of the V<sub>11</sub> chord (F<sub>4</sub> major): F<sub>4</sub> (root), A<sub>4</sub> (third), C<sub>5</sub> (fifth), B<sub>3</sub> (seventh).
- (d) V<sub>11</sub> chord (F<sub>4</sub> major) with voice leading from the previous chord (F<sub>4</sub> major): F<sub>4</sub> (root), A<sub>4</sub> (third), C<sub>5</sub> (fifth), B<sub>3</sub> (seventh).
- (e) V<sub>13</sub> chord (F<sub>4</sub> major) with voice leading from the previous chord (F<sub>4</sub> major): F<sub>4</sub> (root), A<sub>4</sub> (third), C<sub>5</sub> (fifth), E<sub>5</sub> (ninth), B<sub>3</sub> (seventh). The B<sub>3</sub> is replaced by E<sub>5</sub>.
- (f) V<sub>11</sub> chord (F<sub>4</sub> major) with voice leading from the previous chord (F<sub>4</sub> major): F<sub>4</sub> (root), A<sub>4</sub> (third), C<sub>5</sub> (fifth), B<sub>3</sub> (seventh).
- (g) V<sub>13</sub> chord (F<sub>4</sub> major) with voice leading from the previous chord (F<sub>4</sub> major): F<sub>4</sub> (root), A<sub>4</sub> (third), C<sub>5</sub> (fifth), E<sub>5</sub> (ninth), B<sub>3</sub> (seventh). The B<sub>3</sub> is replaced by E<sub>5</sub>.